

# MAIOLI LYNCH MOB

GUITAR  
TAB EDITION



AUTHENTIC  
TRANSCRIPTIONS



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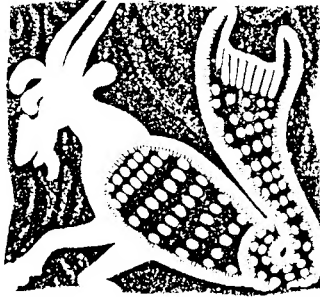
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COLD IS THE HEART 16

DREAM UNTIL TOMORROW 70

HEAVEN IS WAITING 48

I WANT IT 86

JUNGLE OF LOVE 80

NO GOOD 26

THE SECRET 58

TANGLED IN THE WEB 42

TIE YOUR MOTHER DOWN 34

WHEN DARKNESS CALLS 3



C Am

I re - mem - ber.

*Fade in w/vol. knob →* *w/vol. knob →*

Em C

Un - der the spell a dif - f'rent road, a

*w/vol. knob →* *w/vol. knob →* *trem. bar*

D Em

se - cret whis - per. No one a - round

8 7 7 9 8 7

5 7 0 7

8va  
harm.

hold  
harm.

15 17 14 15 17 14 16 17 15 17 19 14 15 17

4 5 5 5

C Am

to keep you home, the night is wait - ing.

(end Rhy. Fig. 1)

(7) 7 7 7 9 3 4 5 5 3 5 3 2

5 7 5 5 7

*f*

§ Chorus:

E5

(2nd time)

ES (2nd time)

You can't re - sist it, when the

(Both gtrs.)

*f* P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 7 9 9 7 0 0 0 0 0 0 0 3 0 2 7 9 9 7 0 0 0 0 7 9 7 9 5 7

C5 Csus2

dark - ness \_\_\_\_\_ calls out your name. \_\_\_\_\_

P.M. - - P.M. - - - - P.M. - -

TAB

0 3 3 3 3 3 3 3 3 3 3 3 5 7 / 8 8 / 7 7 \ 5 5 5 / 6 6 \ 5 5 \ 3 3

E5

You keep in - sis - ting that it's

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 7 9 9 7 0 2 7 9 9 7 7 9 7 9 7 9

0 2 7 9 7 7 0 2 7 9 7 7 7 9 7 9 7 9

0 2 5 7 5 5 0 2 5 7 5 5 5 7 5 5 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3

[illegible]

A5

Bb 5 A5

G5

Rhy. Fig. 3 (2 gtrs. arr. for one)

To Coda ⊕ Verse 2:  
w/Rhy. Fig. 1 (Gtr. 1)

E5 w/Fill 1 (Gtr. 4, 1st time only) Em

(end Rhy. Fig. 3) (2nd time only) Gtr. 2

Smok - in' can - dles light your way, —

C D Em

they glow — like an - gels. — Words you just —

8va harm. 8va harm.

hold harm. w/bar harm.

Fill 1

Gtr. 4 harm. (15ma)

(15ma)

depress trem. bar grad.

harm. (9)



don't un - der - stand, that can

*w/vol. knob*

1

10 12 13 12 10 (10) 8

Am Em

change your fu - ture. It's too late to turn back now.

3 3 1 1

5 4 3 7 8 7 10 7 10 (10) 7 9 (9) 7

hold -

C D Em

Can you fight all your feel - ings? Fright - ened lit - tle

1 *w/vol. knob* *w/bar*

10 12 7 17 14 0 0 2

C Am D.S. al Coda

girl you keep in - side, but she's left in tears.

5 7 5 5 5 7

⊕ *Bridge:*  
Coda

Chords: Dsus D Dsus2 D Dsus D Dsus2 D Csus C Csus2 C

Vocal: Well, there's two sides \_ to liv - in', it's not al -

Gtr. 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB: 8 7 7 5 7 8 7 7 5 7 6 5 5 3 5 5

Chords: Csus C Csus2 C Csus Dsus D Dsus2 D Dsus D Dsus2 D

Vocal: - ways \_ left or \_ right. But you're on - ly \_ giv - in' \_

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB: 6 5 3 5 6 8 7 5 7 8 7 5 7 7 7 7

Chords: Csus C Csus2 C Bsus4 B N.C.

Vocal: what you're tak - in' out of \_ the night. \_

P.M. - - P.M. - - P.M. - -

TAB: 6 5 3 5 5 5 4 4 5 5 4 4 4 2 1 0 4 3 2 1

8va - - - - -

Gtr. 3

TAB: 24 24 (24) 23 15 12 15 12 15 14 12

Guitar Solo: (Gtr. 3)  
w/Rhy. Fig. 2 (Gtr. 2, 4 times)

E5

15 17 15 17 17 (17) 15 17 14 (14) 12 15 15 14 12 15 14 12 10

C5 Csus2

12 8 12 10 12 10 8 7 8 7 9 7 9 7 10 9 7 4 5 7 5 4 5 4 7

G5 A5 G5 E5

9 7 5 8 7 2 3 5 (7) 9 7 8 7 5 7 (7) 5 4 7 5

C5 Csus2

16 17 17 15 16 17 15 17 15 15 14 17 15 17 15 17 14 15 17 14 15 18 20 17 17 20 20 22

G5 A5 G5 E5

(22) 22 22 20 19 22 20 19 22 19 22 20 19 22 22 22 22 22 (22)

C5 Csus2

18 17 (17) 15 17 15 17 15 17 (17) 15 16 14 12 14

\* Hammer on note, pull up on bar and release.

G5 A5 G5 E5

14 14 12 0 (0) (0) 14 12 15 5 7 0 0 5 7 7 9 7 7 10 7 5 7 7 7 5 7 7 9 7 10 7 9

\* Pull off open B string, pull up on bar, and depress to slack

C5 Csus2

9 5 4 5 0 9 5 4 0 9 5 4 0 4 9 5 9 5 4 0 4 0 9 5 9 5 9 19

G5 A5 G5

15 17 19 17 16 17 19 16 17 16 17 17 19 21 19 20 22 19 22 19 19 22

w/Rhy. Fig. 3 (Gtr. 2, till end)

(22) (22) 22 10 (10) 17 19 19 (19) 17 19 17 15 17 17 17 15 17 15

\* Pull up on bar

\* hammer str. w/left hand to engage notes

\* Hammer onto note, and pull up on bar

\* Depress bar before hammering onto note

\* Depress bar before hammering onto note



A5 B $\flat$ 5 A5 G5 E5

trem. bar

2 1 4 2 0 2 4 5 2 4 2 5 2 5 4 5 4 2 4 2 5 2 5 4 5 4 0 (0)

12 14

G5

w/bar

(14) 15 (15) 10 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 10 12

A5 B $\flat$ 5 A5 G5

10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 11 12 11 8 12 8 11 12 11 8 12 8 11 12 11 8

E5

2

trem. bar

15 (15) 14 14 14 14 12 12

Fade out

14 15 17 14 16 14 17 15 17 14 16 17 14 17 16 14 16 17 14 16 17 16 14 17 14 16 17 14 16 17 14 16 14 17 16





Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a continuous eighth-note melody. Below the staff is a TAB line with fret numbers: 5 5 5 5 5 5 5 5 5 5 5 5 7 0 0 0 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0.

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a long slur over the first two measures and a shorter slur over the third measure. Below the staff is a TAB line with fret numbers: (12) | (12) | (12) |. Above the third measure, there is a note with a slur and the number '1' above it. To the right of the third measure, there is a note with a slur and the text 'w/trem.' above it.

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a slur over the first two measures. Below the staff is a TAB line with fret numbers: 0 | 3 1 0 | 2 0 | 0 3 2 |. Above the first measure, there is a note with a slur and the text 'Gtr.1' above it. Above the second measure, there is a note with a slur and the text 'B5' above it. Below the staff, there is a text label '(To Rhythm Slashes)'.

Musical notation system 4: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a long slur over the first two measures and a shorter slur over the third measure. Below the staff is a TAB line with fret numbers: (12) | (12) | (12) | (12) | 12 |. Above the first measure, there is a note with a slur and the text 'w/trem.' above it. Above the second measure, there is a note with a slur and the text '1/2' above it. Above the third measure, there is a note with a slur and the text '1' above it.

Musical notation system 5: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a slur over the first two measures and a longer slur over the third measure. Below the staff is a TAB line with fret numbers: 11 | 12 11 12 | 7 | (7) 6 8 | (8) | (8) |. Above the first measure, there is a note with a slur and the text 'A5' above it. Above the second measure, there is a note with a slur and the text '2fr. 4fr. 3fr.' above it. Above the third measure, there is a note with a slur and the text 'A' above it. Above the fourth measure, there is a note with a slur and the text 'A5' above it. Above the fifth measure, there is a note with a slur and the text 'B5' above it. Above the sixth measure, there is a note with a slur and the text 'harm.' above it. Above the seventh measure, there is a note with a slur and the text '\*fdbk.' above it. Above the eighth measure, there is a note with a slur and the text 'harm.' above it.

④ 2fr. 4fr. 3fr.  
E F# D

A5 A A5

Verse: B5 C5 A5

1. Just a

2. See additional lyrics.

harm. (8va)  
w/trem.

3

7 5 (5) 7 8 : (6) 4

TAB

B5 C5 B5

pup - pet on her knees at night.

3 7 (7)

TAB

B5 C5 A5 B5 C5 B5

3

Pull her strings and she'll treat you right.

w/trem.

5 7 11

TAB

B5 C5 A5

Heart so warm, in a world so cold. —

hold — — — — —

hold — — — — —

T 12 11 6 3 0  
A (11)  
B

B5 C5 B5 B5 C5 A5

One down,

T 11 11 5  
A (11)  
B

B5 C5 B5 A5

one more stor - y told, — — — — — yeah.

T (5) 3  
A (5)  
B 4

B5 A/C# D

Sweet lit - tle child of love. \_\_\_\_\_ Ic - y hand in a

**Rhy. Fig. 1A**

hold - - - - - hold - - - - - hold - - - - -

Em B5 A/C#

vel - vet glove. \_\_\_\_\_ Where do you hide, - when the day is done? \_\_\_\_\_

(end Rhy. Fig. 1A) **Rhy. Fig. 1B**

hold - - - - - hold - - - - - hold - - - - -

D F#7(11) A5

Count your tears and pray for sun. \_\_\_\_\_ Cold is \_\_\_\_\_ the

(end Rhy. Fig. 1B) **Rhy. Fig. 2 (Gtr. 2)**

A.H. 8va

heart with \_\_\_\_\_ no \_\_\_\_\_ love \_\_\_\_\_ when it lies \_\_\_\_\_ deep in - side \_\_\_\_\_ you.

1 hold - - - - - hold - - - - - hold - - - - -

A5

B5 F#7(11) To Coda ⊕

Cold is the heart with no love, as she

3 3 1 hold

1 2 5 5 2 4 0 2 4 2 0 0 2 5 5 2 4 2 (2) 0 0 3 2

(end Rhy. Fig. 2)

1. B5 G5 A5

sits on the face of the world.

A.H. 8va A.H. 8va

A.H. 1

0 0 5 5 2 2 0 (9) (9)

A5 ④ 2fr. E 4fr. F# D/A A

A.H. (8va) A.H. (8va)

1-1/2 1/2 w/trem.

A.H. (5) A.H. (5)

5 5 5

2. Cmaj7 F#7(11) Cmaj7 F#7(11) Cmaj7 F#7(11) G5 A5

world.

Solo:  
B5

A5

G5

B5

First system of guitar notation. The staff shows a melodic line in G major with various ornaments and slurs. The fretboard diagram below the staff shows the following fret numbers: 7 7 7 7, 7 9 10 9 7, 5 7 5 3, 3 5 7, 2 3 2 3 2 0 2 3 2 0 2 3 2 3 2 2.

A5

B5

A5

B5

A5

G5

Second system of guitar notation. The staff continues the melodic line. The fretboard diagram shows: 5 3 2 5 3 5 3 2 3 2 0, 7 0, 9 10 9 10 9 7, 5 3, 3 5 7.

B5

A5

B5

A.H.

Third system of guitar notation. The staff includes a wavy line indicating a harmonic. The fretboard diagram shows: 0 3 2 3 2 0 2 3 2 3 2 0 2 3 2 3 2 3 2 0, 3, 2 0 3 2 0 2 0 4, and A.H. wavy lines.

A5

G5

A5

B5

C5

B5

A.H.

8va

Fourth system of guitar notation. The staff features triplets and a final wavy line. The fretboard diagram shows: 4 5 4 5 4 5, 2 3 3 2 2 7 (7) 7, 7 9 11 7 9 11 7 9 11 7 9 10, 7 9 10 12 11, and A.H. 14.

A5 B5 C5 B5

(14) (14) 11 12 11 14 12 14 11 11 12 11 14 12 12 11 12 11 14 12 14 11 11 12 14 17

3 w/bar

A5 G5 A5 B5 C5 B5 A5 B5 C5 B5 A5

(17) 15 17 19 16 17 19 17 21 19 17 19 20 22 22 24 24 24 1 1/2 1 1 (24) (24) (24) 24 24 24 24 (24)

5 w/bar

w/Rhy. Fig. 1A (3 times)

B5 A/C# D

4 7 4 7 4 7 4 7 4 7 7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7 7 10 7 7 10 7 7 10 7 7 10

Em harm. 8va B5

9 12 8 9 12 12 12 12 7 7 7 9 5 9 9 4 4 7 4 4 7 4 4 7 4 4 7 4 4 7

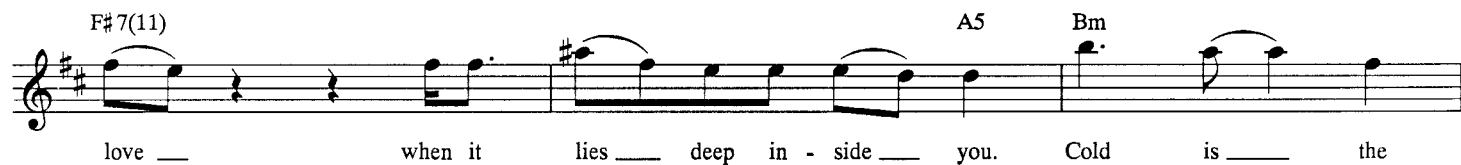
A/C# D

7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7 7 10 7 7 10 7 7 10 7 7 10 7 10 12



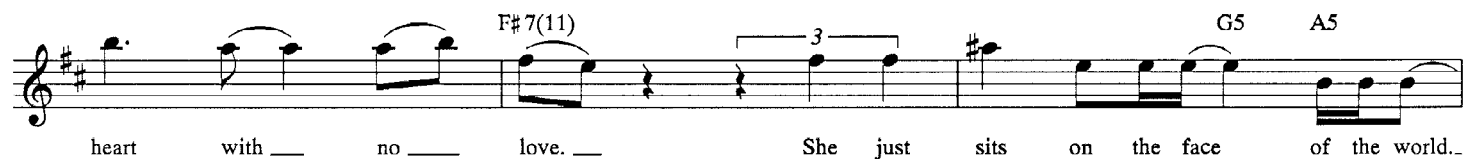


F#7(11) A5 Bm



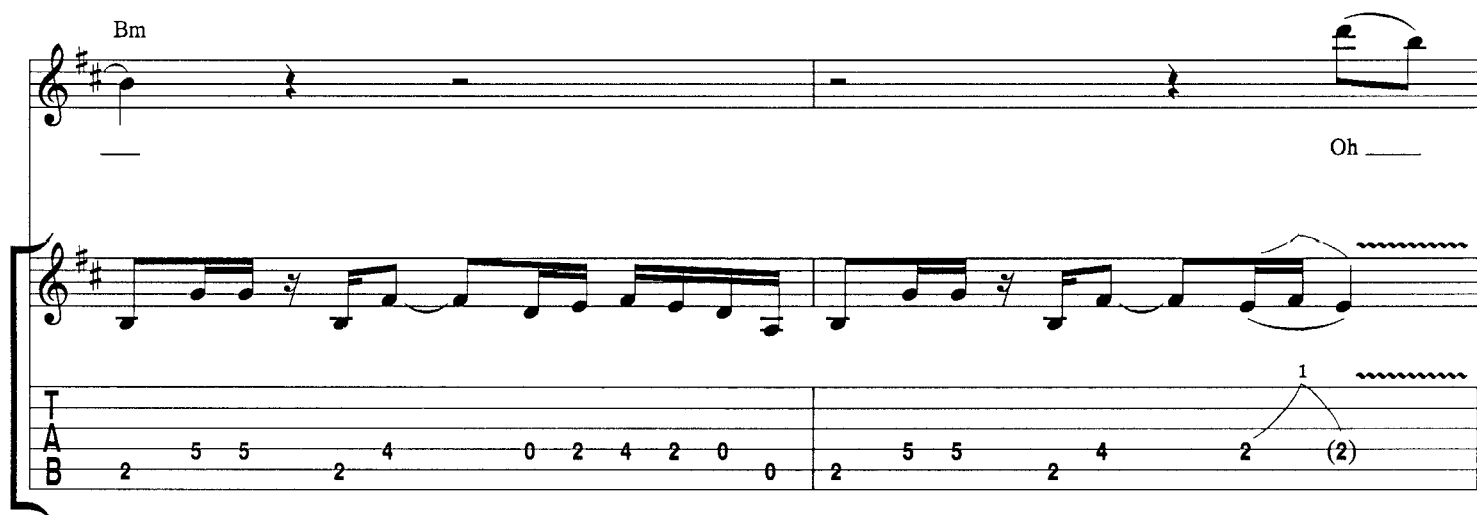
love \_\_ when it lies \_\_ deep in - side \_\_ you. Cold is \_\_ the

F#7(11) G5 A5



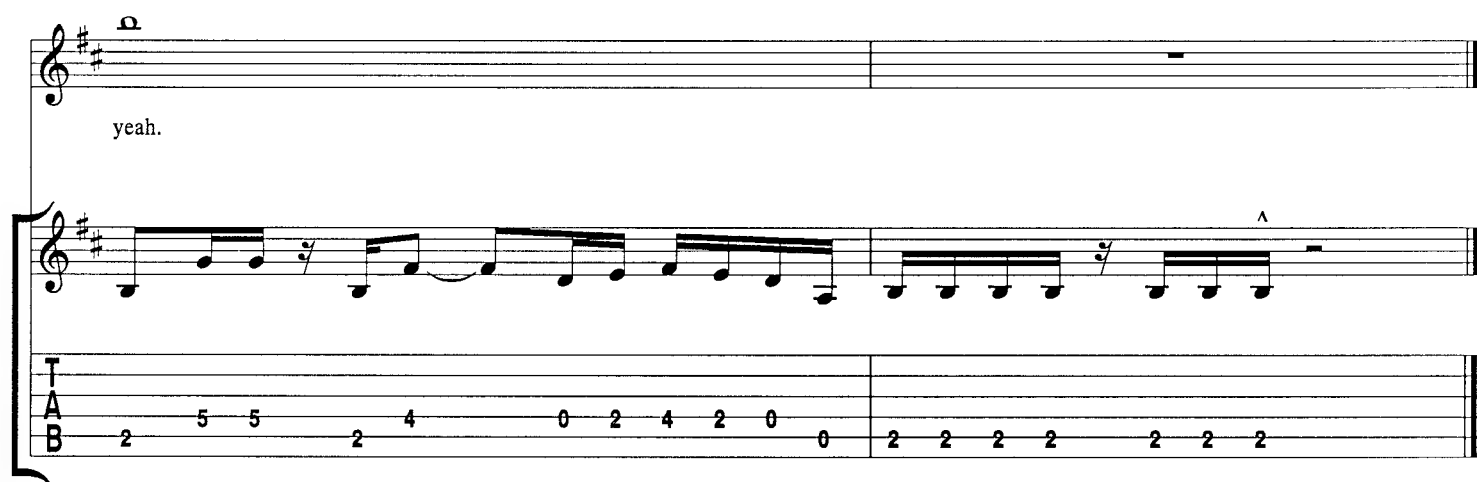
heart with \_\_ no \_\_ love. \_\_ She just sits on the face of the world..

Bm



Oh \_\_

yeah.

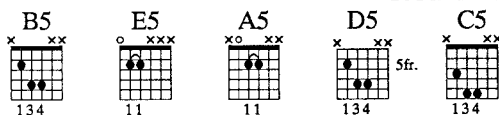


yeah.

Verse 2:  
 Ride the daily bump and grind.  
 What's your price for a chance to mainline?  
 Tonight's desires could be the last.  
 Silent eyes of a checkered past.  
 Is your life just a test of time?  
 Faded days there to ease your mind.  
 What can you do when you're near the end?  
 Try so hard but you can't pretend.

# NO GOOD

Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN



Tune Down 1/2 Step

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Moderate rock ♩ = 120

Intro:

Gtr.1

Rhy. Fig. 1

w/Fill 1

end Rhy. Fig. 1

Fill 1

Gtr.2

## Verse:

D5

A5

D5

A5

1. Got - ta nas - ty dis - pos - i - tion.

Al - ways look -

Rhy. Fig. 2

2. See additional lyrics.

A.H.

A.H.

D5

A5

D5

A5

- in' for a thrill.

Ran a tab \_\_\_\_ from ev - 'ry bar stool, \_\_\_\_

ain't nev - er

A.H.

A.H.

D5

A5

D5

A5

paid my bill.

Sell - ing drugs \_\_\_\_ in - side the school yard,

in ev - 'ry

(end Rhy. Fig. 2)

D5

A5

D5

A5

D5 C5 A5

night - mare that you dream.

I'm al - ways in and out of trou - ble.

I'm the fear -

Bridge:  
Rhy. Fig. 3

D5 C5 A5

Gtr. 2

B5

in - side the scream. Don't sec - ond guess me, ba - by.

## Rhy. Fig. 3A

hold — — — — —

hold — — — — —

## (end Rhy. Fig. 3)

E5

A5

B5

Hang out with me, I'll make your head spin a - round. Take my ad -

## (end Rhy. Fig. 3A)

hold — — — — —

hold — — — — —

hold — — — — — hold — — — — —

(Gtr. 2 to notation)

E5

vice and lis - ten, 'cause I'm ly - in' and cheat - in' and beg - gin' and scream - in', so look out!

## Gtrs. 1 &amp; 2

hold — — — — —

Chorus:  
w/Rhy. Fig. 1

A5

No — good — will ev - er come from lov - in' me. No — good, — I'll nev - er treat you — right.

w/Fill 1

To Coda  $\oplus$  1.

No — good. — For - get a - bout your wor - ries, ba - by. — Hold on, and get read - y to ride. —

w/Rhy. Figs. 3 & 3A (3 times)

Solo:

B5

2.

And get read - y to ride. —

Gtr. 3

\*gliss w/left hand while flicking p/u selector on & off

E5

3

10 7 10 7 7 7 7 10 10 10 10 9 7 10 9 7 9 7 9 7 8 7 5 7 9

A5 B5

1/2

10 (10) 7 10 7 10 10 7 10 10 9 7 9 9 5

E5

3 3 5 3 3 3 3

(10) 7 10 7 10 10 7 10 7 12 (12) 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10

First system of musical notation. Treble staff: Melody with triplets and A5/B5 markings. Bass staff: Fretboard diagram with fingerings (12 14 12 10 12 10 9, 10 9 7, 10 7, 10 12 10 7, 10 7, 10 9 7, 9, 10 9 7 9, 10 9 7, 10, 7, 10).

Second system of musical notation. Treble staff: Melody with a triplet and E5 marking. Bass staff: Fretboard diagram with fingerings (7 10 7 9, (9), 9 6 8 9, 7 9 10, (10), 7 10 7 10 9, 7, 12 13).

w/Rhy. Figs. 3 & 3A (1st 2 bars only)

Third system of musical notation. Treble staff: Melody with A5 and B5 markings. Bass staff: Fretboard diagram with fingerings (14 13 14 13 11 13 11 9 11 9 7 9 7, 9 17(9) 9 7 9, 17(9) 9 7, 17 24 (17) 17 24 (17) 17 24 (17) 17).

w/Fill 2

Fourth system of musical notation. Treble staff: Melody with E5 and A5 markings. Bass staff: Fretboard diagram with fingerings (24 (17) 17 15 17 15 17 15, 16 16, 16 14 14, 19 22 19, 21 (21), 19 22 (22) 19, 22 19 22, 21 (21) 19, 21 19 21 19, 21 x, 7 7 5 2, (7) (7) 5).

\*feedback

### Fill 2 (Gtrs. 1 & 2)

Fifth system of musical notation. Treble staff: Melody with a triplet and A5 marking. Bass staff: Fretboard diagram with fingerings (3 0 0 3 0 0 3 0, 0 3 0 0 4 0, 4 0, 7 7 5 2, 7 7 5 2, 5 5 3 0, (2) (2) 0).

w/Rhy. Fig. 2

D5 A5 D5 A5

I ful - fill \_\_\_\_ my rep - u - ta - tion. \_\_\_\_ I'm the tears \_\_\_\_ you're gon - na cry. \_\_\_\_

D5 C5 A5

D5 A5

*D.S. al Coda*

Got - ta glove - box full of war - rants. I'll a - buse \_\_\_\_ you 'till you die.

gliss.

TAB 7 7 5 2 (2) (2) (1) (13)

Coda

(A5)

w/Fill 3

w/Rhy. Fig. 1

\_\_\_\_ Hold on \_\_\_\_ and get read - y to ride. \_\_\_\_ No \_\_\_\_ good, \_\_\_\_ will ev - er come from lov - in' me.

w/Fill 1

No \_\_\_\_ good. \_\_\_\_ I'll nev - er treat you \_\_\_\_ right. No \_\_\_\_ good. \_\_\_\_ For - get a - bout your wor - ries 'cause I'm

Fill 3

TAB 8 5 6 7 5 7



w/Fill 4

ly - in' and cheat - in' and beg - gin' and steal - in', so look out. Ah \_\_\_\_ yeah! \_\_\_\_

*rit.* D5 C5 A5 D5 C5

A5

6 6 6 6 7 1

T 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

A 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

B 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

A5 8va

17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

T 17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

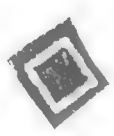
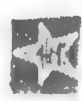
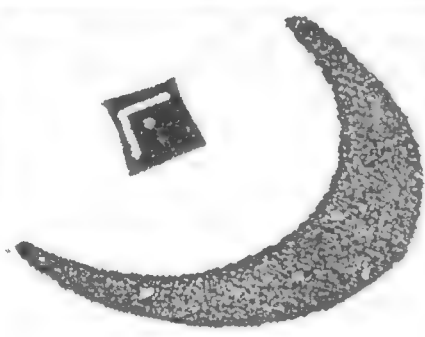
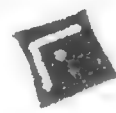
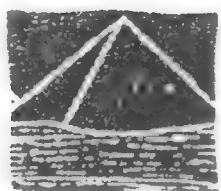
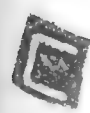
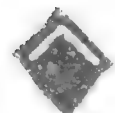
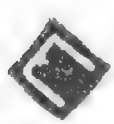
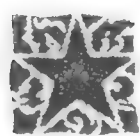
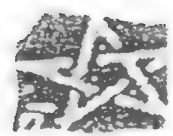
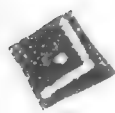
A 17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

B 17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

Verse 2:  
 I'm the evil in the Bible.  
 Go to church but never pray.  
 I'm a sister with a habit.  
 I'm a preacher never saved.  
 I stay out late and come home early.  
 Gonna rain on your parade.  
 I'm the finger on your trigger.  
 Better watch out what you say.  
 (To Bridge:)

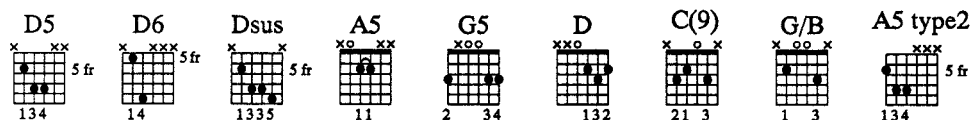
Fill 4

3 0 0 3 0 0 3 0 0 3 0 0 4 0 4 5



# TIE YOUR MOTHER DOWN

Words and Music by  
BRIAN MAY



Moderately fast rock ♩ = 136

Triplet feel (♩ =  $\frac{1}{3}$  ♩)

Intro:

Gtr.1 Rhy. Fig. 1

Intro: Gtr.1 Rhy. Fig. 1

w/Rhy. Fig.1 (2 times)

Yeah, — that's right. — Ooh, —

(end Rhy. Fig. 1)

hold — — —

— yeah. — Ow! 1. Well, get your

Verse 1:

w/Rhy. Fig. 1 (Gtr.1, 2 times)

par - ty gown, — well, get your pig - tail down, — get your heart beat - in', ba - by.



**Chorus:**

**Rhy. Fig. 3**

D5 D6 D5 Dsus D5 D6 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

your moth - er down, tie your moth - er down. Lock your

2. See additional lyrics

A5 ⑤ 3 fr open C A A5 G5 D A5 ⑤ 3 fr open C A A5 ⑤ 2 fr B

(end Rhy. Fig. 3)

dad - dy out of doors, I don't need him nos - in' a - round. Tie

**Rhy. Fig. 4**

D5 D6 D5 G5 D5 C(9) G/B

P.M. P.M.

your moth - er down, tie your moth - er down. Give me all your love to -

(end Rhy. Fig. 4)

**To Coda** ⊕

w/Rhy. Fig. 1 w/Fill 1 (Gtr. 2, 2nd time only)

A5 G5 D C(9) G/B

night. Wha! 2. "You're such a

**Verse 2:**

N.C. (A5)

dir - ty louse, so go get out of my house, that's all I ev - er get from your,

**Fill 1**

**Gtr. 2**

*f*

**TAB**

14

## w/Rhy. Fill 1 (Gtr. 1)

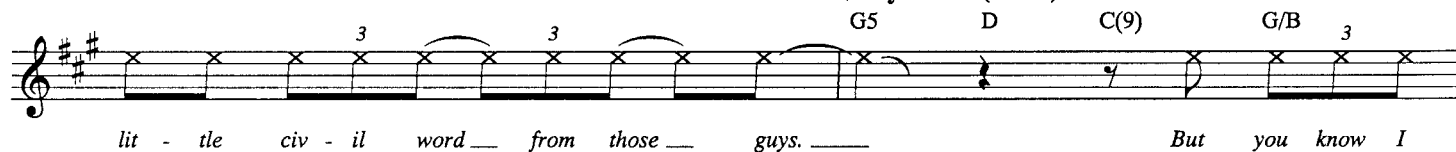
G5 D C(9) G/B N.C.



oh, fam - i - ly ties. In fact I don't think I've ev - er heard a sin - gle

## w/Rhy. Fill 1 (Gtr.1)

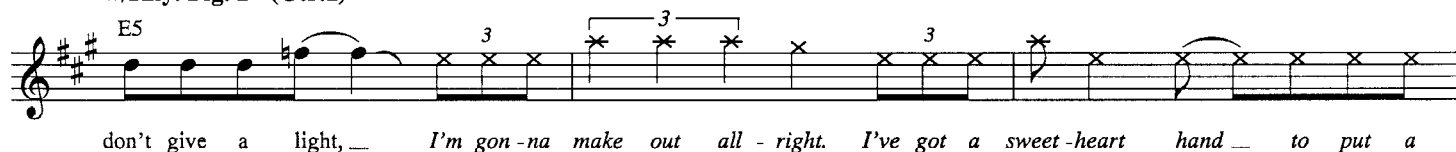
G5 D C(9) G/B



lit - tle civ - il word from those guys. But you know I

## w/Rhy. Fig. 2 (Gtr.1)

E5



don't give a light, I'm gon - na make out all - right. I've got a sweet - heart hand to put a

G5

A5

⑤

3 fr.

C

A

A5

⑤

3 fr.

C

A

A5

⑤

2 fr.

B

C

C#

D.S.  $\frac{S}{S}$  al Coda

3 fr.

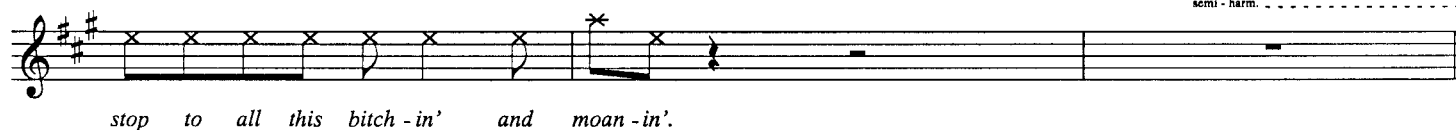
C

C#

4 fr.

Gtr.1

semi - harm. ....



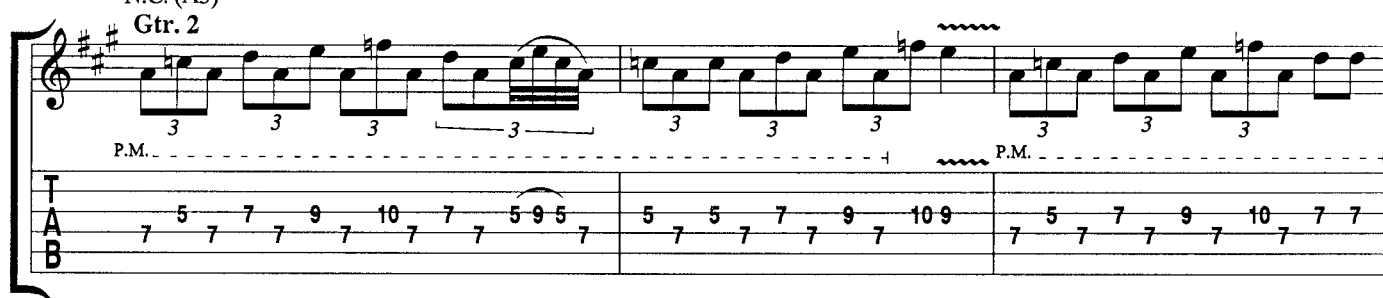
stop to all this bitch - in' and moan - in'.

⊕  
Coda

Guitar Solo:

N.C. (A5)

Gtr. 2



stop to all this bitch - in' and moan - in'.

## Rhy. Fill 1

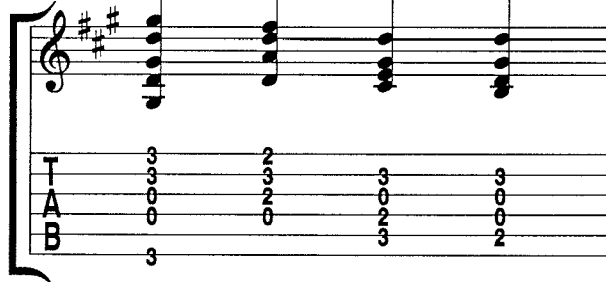
G5

D

C(9)

G/B

Gtr.1



stop to all this bitch - in' and moan - in'.

## w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9)<sup>3</sup> G/B N.C. (A5)

straight eighths

P.M.

semi-harm.

## w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9)<sup>3</sup> G/B N.C. (A5)

P.M.

8va

trem. pick

semi-harm.

## w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9) G/B N.C. (A5)

A.H. (8va)

A.H. (8va)

P.M.

A.H.

A.H.

harm. (8va)

harm.

A.H. pitch: G#

A.H. pitch: G#

## w/Rhy. Fill 1 (Gtr.1)

Your  
 A.H.  
 (8va)

A.H.  
 1-1/4

T  
 A  
 B

(6) 9 9 7 5 7 5 5 0 14 16 13 14 16 13 15 16 17 14 17 14 16 14 17 15 13 16 14 13 14 13

A.H. pitch: A

## w/Rhy. Fig. 2 (Gtr.1)

E5

mom and your dad\_\_\_ are gon-na plague me till I die. Why can't they un-der-stand\_ I'm just a

T  
 A  
 B

14 (14)

G5

A5 type2

Gtr.1

peace lov-in' guy? Wow! Yeah! Ow!

A5

⑤

2 fr.

B

3 fr.

C

4 fr.

C#

Chorus:

N.C.

semi-harm.

Tie\_\_\_ your moth-er down, tie\_\_\_ your moth-er down.



w/Fill 2 (Gtr. 2)

w/Rhy. Fig. 4

D5 D6 D5

(Gtr. 1)

T, t, t, tie your ma, ma, moth - er down. Tie your moth - er down, tie \_

\_ your moth - er down, \_ or you ain't no friend of

w/Rhy. Fig. 1 (Gtr.1)

mine. \_ Yeah! Tie \_

w/Rhy. Fig. 3 (Gtr.1, 3 times)

\_ your moth - er down, tie \_ your moth - er down. \_

Tie \_ your moth - er down, tie \_

Gtr. 2

TAB

8 7 8 7 7 5 5 7 5 7 5 7 4 7 5 5

Fill 2

Gtr. 2

TAB

15 15 15 15 15 15 15 15 15 15 15 15 15 15 (15)

D5 D6 D5 A5 G5 D A5

your moth-er down. Ooh, tie \_

P.M.

TAB

2 5 7 5 5 7 7 0 7 9 8 9 9 10 9 8 7 7

D5 D6 D5 Dsus D5 D6 D5 A5 G5 D

your moth - er down, tie your moth - er down. 8va

1-1/2

TAB

7 (7) 17 (17)

## w/Rhy. Fig. 4 (Gtr.1)

A5 D5 D6 D5

Ooh, tie your moth - er down, tie your moth-er down. Give me

A.H. (8va) (8va) (8va)

trem. bar

TAB

13 14 14 16 (12) (12)

A.H. pitches: G, A

Gtr.1 A5 G5 D5 C(9) G/B

all your love to - night.

## Chorus 2:

Tie your mother down,  
 Tie your mother down.  
 Take your little brother swimmin' with a brick.  
 Tie your mother down,  
 Tie your mother down,  
 Or you ain't no friend of mine.

(To Coda)

# TANGLED IN THE WEB

Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN

Slow ♩ = 80

Intro:

G7

Mmm, \_\_\_\_\_ mmm. \_\_\_\_\_

hold

B♭

C

Fsus2

G5

hold

Moderate rock ♩ = 106

Gm7

Gm6

Gm(♭6)

G5

Rhy. Fig. 1

Oh, \_\_\_\_\_

Rhy. Fig. 1

Gm7 Gm6 Gm(b 6)

yeah. \_\_\_\_\_  
(end Rhy. Fig. 1)

T  
A (0) 0 3 5 5 3 1 3 3 3 3 2 (3) 3 3 2 3  
B 3 5 5 3 1 3 3 3 3 3 3 3 3 3

G5 Verse: Gm7 Gm6

1. There's a feel - in' (a) lit -  
2. See additional lyrics Rhy. Fig. 2

T  
A (3) 3 3 1 0 (0) 0 3 5 5 3 1 : 3 3 3 3 2  
B 3 3 3 3 3 3 5 5 3 1 3 3 3 3

Gm(b 6) G5

- tle left of heav - en, shook me when you looked my way. Can't be - lieve -  
(end Rhy. Fig. 2)

T  
A (3) 3 3 3 (3) 3 3 0 (0) 3 3 3 3 0  
B 3 3 3 3 3 3 3 3 3 3 3 3 3

Gm7 Gm6 Gm(b 6) G5

it, legs that run for - e - ver. Love to know you bet - ter an - y-time, -

T  
A 3 3 3 (3) 3 3 3 (3) 3 3 0  
B 3 3 3 3 3 3 3 3 3 3 3 3 3

Gm7

F5

(end Rhy. Fig. 3) Rhy. Fig. 4

Tangled in the Web - 6 - 3

1. w/Rhy. Fig. 1  
Gm7 Gm6

e - mo - tion, tan - gled in the web of your love.

(end Rhy. Fig. 4)

T (0)  
A (0)  
B (3)

3 0 1 0 3 2 0

Gm(b6) G5

Oh! 2. Hyp - no - tiz -

2. 3.  
G7 w/Rhy. Fig. 4

If you see me com - in', bet - ter run -

and find a place you can hide. Got - ta mad de - sire,

Bb C F5 G5 To Coda Bb C

burn - in' up my lov - in' in - side, oh, burn - in' up my lov - in' in - side.

Fill 1 (end Fill 1) Gtr. 2

w/trem. bar

T (1)  
A (1)  
B (0)

1 0 3 2 0 0 1 3 3 3 1 0 3 2 0 3

Musical score for "Ooh Ba-by, Yeah" by The Supremes. The score is for three parts: Vocal, Piano, and Bass. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line includes lyrics "Ooh ba-by, yeah." and a final "Yeah." with a wavy line indicating a sustained note. The piano part features a melodic line with a "Gm7" chord marking. The bass part includes a line with the number "5" and a "13" marking.

[illegible]

Gm7 (8va)      Gm6      Gm(b6)      G5

(20)      20      (20) (20) (20)      20      18      20      (20)      (20)      13      15      18

TAB





# HEAVEN IS WAITING

Words and Music by  
GEORGE LYNCH, MICK BROWN,  
ANTHONY ESPOSITO and ROBERT MASON

Moderate rock ♩ = 110

Intro:

Gtr.1 D7sus D7 D7sus

*f*

P.M. - - - - - 4

Gtrs. 2 & 3 Rhy. Fig. 1

*f*

P.M. - - - - - 4 P.M. 4 P.M. - 4 P.M. - - - - - 4 P.M. 4 P.M. - 4

D7 Bb/D

P.M. - - - - - 4

P.M. - - - - - 4 P.M. - 4 P.M. - 4 P.M. - - - - - 4 P.M. - 4 P.M. - 4

B $\flat$  (#11)/DA.H. B $\flat$ /D  
(8va)

P.M. - - - - -

A.H.

T 6 5 0 3 3 5 x 7 7 7 7 7 7 6 5 0 3 3 5 x x 3 5 5

A

B

P.M. - - - - - P.M. - - - - - P.M. - - - - - hold - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

semi-harm. - - - - -

T (6) 0 0 0 0 0 0 6 x x 6 x x 5 (5) 3 5 x x 5 x x 6

A (3) 0 0 0 0 0 0 3 x x 3 x x 3 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C(9)

B $\flat$  m6

G/B

D7sus

P.M. - - - - -

T 6 5 0 3 0 3 5 x 0 0 0 0 0 0 10 10 11 10 13 15 13 12 15 13 15 13 15 14

A

B 13 12 10 10 11 10 13 15 13 12 15 13 15 13 15 14

(end Rhy. Fig. 1)

T (6) 0 0 0 0 0 0 6 x x 6 x x 0 0 0 0 3 0 0 3 1 2 8

A (3) 0 0 0 0 0 0 3 x x 3 x x 0 0 0 0 3 3 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 1 2 0

Verse:

w/Rhy. Fig. 1 (Gtr. 2, 2 times) D7

D7sus

D7

1. I've been try - in', try - in' to show \_\_\_\_ to you \_\_\_\_ the way -

2. See additional lyrics.

A.H.

1st time only

A.H. A.H. A.H.

T . 15 (15) (15)

A

B

A.H. pitch: D

*B♭/D* *B♭ (#11)/D* *B♭/D* *C(9)*

I feel in - side. It don't make no sense to hide -

*w/Rhy. Fill 1 (Gtr. 2)* *B♭ m6* *G/B* *D7sus* *D7* *D7sus*

my feel - ings. No, no time for wast - in'. Oh, -

*D7* *B♭/D* *B♭ (#11)/D*

there's got to be a way. I beg, steal, or take -

*w/Fill 1 (Gtr. 1)* *B♭ m6* *G/B* *D5* *C(9)*

the taste of tears you throw my way.

*Chorus:* *Csus/D* *C*

*Rhy. Fig. 2* *Gtr. 2* Heav - en is wait - ing, -

hold - - - - hold - - - - P.M. - - - -

TAB (3) 3 0 5 7 7 6 5 5 5 5 0 3 3

*Rhy. Fill 1* *Gtr. 2* *B♭ m6* *G/B* *D7sus* *D7*

P.M.

TAB (6) 3 3 3 8 (8) 8 8 8 7

A (3) 0 0 0 5 5 5 5 5 0 0

B (3) 1 1 2 0 0 0 0 0 0 0

*Fill 1* *Gtr. 1* *A.H.* *A.H. (8va)* *A.H.* *A.H.*

TAB 3 7 (7)

A.H. pitches: E, D

Csus2                      G/B                      G/A      G5

how can you walk a - way? Don't Yeah. walk a - way.

T 3 3 3 3 (3)  
 A 0 0 0 0 0 3 5 3 5  
 B 3 2 2 2 0 3 5 3 5


Don't let me love in vain. \_\_\_\_

harm.

harm.

substitute w/Phy. Fill 2 (Cir. 2, 2nd time only) &

**substitute w/Rhy. Fill 2 (Gtr. 2, 2nd time only) & Fill 2 (Gtr. 1, 2nd time only)**



Rhy. Fill 2

Asus/D

A/C#

Gtr. 2

hold

TAB

15 14 14

Fill 2

Gtr. 1

Bridge:  
N.C.

Oh, \_\_\_\_\_ I will

## Gtr. 1

TAB

5

Gtr. 2  
Riff A

TAB

3 3 3 3 3 3 3 2 2 3 3 1 (1) 1 1 1 1 3 3 1 3 5 3

wait. \_\_\_\_\_ Don't turn a -

TAB

(5) 5 5 4 4 4 5 5 5 7 5 5 7 10 7 7 10 9 10 9 7 9 5 7

TAB

(3) 3 3 3 3 2 2 2 3 3 3 1 1 1 1 1 1 3 3 1 3 5 1

way. \_\_\_\_\_ A -

semi-harm. rake - - - - 1/2

(end Riff A)

The first system of music features a guitar solo in the upper staves and a corresponding bass line in the lower staves. The guitar solo includes a 'rake' effect indicated by a dashed line and a '1/2' note. The bass line shows fret numbers for strings T, A, and B. The guitar solo ends with a 'rake' effect and a '1/2' note. The bass line shows fret numbers for strings T, A, and B.

Guitar Solo: Dm7 D5

- way.

grad. bend

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

The second system of music features a guitar solo in the upper staves and a corresponding bass line in the lower staves. The guitar solo includes a 'grad. bend' indicated by a dashed line and a '1' note. The bass line shows fret numbers for strings T, A, and B. The guitar solo ends with a 'grad. bend' and a '1' note. The bass line shows fret numbers for strings T, A, and B.

Sheet music for guitar, featuring standard notation, tablature, and bass lines. The music is in G major (one sharp) and 4/4 time. Chords F6, C(9), and D5 are indicated. The tablature includes various techniques such as bends, slides, and triplets. The bass staff includes a 'Gtr. 3' instruction. The page is numbered 3 at the bottom right.

w/Riff A (Gtr. 2)  
N.C.

Gtr.1

TAB

TAB

TAB

TAB

### Chorus:

w/Rhy. Fig. 2 (Gtr. 2, 2 times)

Heav-en is wait-ing, — how can you walk a-way? — Yeah. Don't walk a-way.

(8va) —

P.M.

TAB



Don't let me love in vain. Don't take your time, — girl, —

## w/Rhy. Fill 2 (Gtr. 2)

Asus/D

A/C#

D5

## w/Rhy. Fig. 2 (1st 7 bars only)

Csus/D

C

don't be late. — Heav - en is wait - ing, —

Csus2

G/B

G/A G5

D5

how can you walk a - way? — Yeah.  
Don't walk a - way. — Don't let me

w/Rhy. Fills 3 (Gtr. 2), 4 (Gtr. 3),  
& 5 (Gtr. 1)

Csus/D

C

Fsus/Bb

F/A

Asus/D

A/C#

love in vain. — Don't take your time, — girl, don't be late. —

## Rhy. Fill 3

Asus/D

A/C#

D5

Gtr. 2

## Rhy. Fill 4

Asus/D

A/C#

Gtr. 3

## Rhy. Fill 5

Gtr. 1 Asus

A

A5

C5

D5

Heav - en is wait ing. Heav - en is wait -

Gtr. 2 Rhy. Fig. 3

P.M. P.M. P.M. P.M. hold

T (3) 8 8 6 (6) 6 6 3  
A (2) 7 7 7 7 2 2 2  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F6 C(9) D5

- ing. Heav -

Lead vocal ad-lib. until fade (end Rhy. Fig. 3)

P.M. P.M.

T (3) 8 8 2 (2) 2 3 3 3  
A (2) 7 7 7 2 (3) 2 0 2 2  
B 0 0 0 0 0 0 3 0 0 0 3 0

w/Rhy. Fig. 3 (Gtr. 2, until fade) Repeat & fade

F6 C(9) D5

- en is wait - ing. Heav - en is wait - ing. Heav -

Verse 2:

I've been dying,  
Dying to tell you how you tear me up inside.  
Just a look from you can make or break me.  
Now, do you remember,  
Oh, when you call my name?  
I got this chill of chance  
That dreams won't fade away.  
(To Chorus:)

# THE SECRET

Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN

All gtrs. tune down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$

⑤ = A $\flat$     ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Moderate rock ♩ = 120

Intro:

\*Gtr.1 (elec. 12 str.)

Chords: Em, G, Am7

Tab: 2 2 0 5 0 0 2 (2) 2 0 2 0 5

Gtr.2 (acoustic gtr.)

Tab: 0 0 0 0 (0) 2 0 0 3

\*Notes in parentheses indicate octaves produced as a result of the octave tuning of the 12 str. gtr.

Chords: Em, G, Am7

Tab: 2 2 0 5 0 0 2 (2) 2 0 2 4 2 0

Gtr. 3 (2nd time only)

Tab: 0 0 0 0 (0) 2 0 2 4 2 0 (12)

Gtr. 3

E5

Chords: f, P.M., P.M., P.M., P.M., P.M.

Tab: 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in G major (one sharp) and 4/4 time. It contains two measures. The first measure has a whole note chord of G4, B4, and D5, followed by a half note G4, and then a half note G4 with a sharp sign above it. The second measure has a whole note chord of G4, B4, and D5, followed by a half note G4, and then a half note G4 with a sharp sign above it. The guitar tablature staff shows the fret numbers for each note: 0, 0, 0, 1, 2, 0, 0 in the first measure, and 0, 0, 2, 2, 0, 0 in the second measure. The word 'hold' is written above the first measure, and 'P.M.' is written below the second measure.

[illegible]

Gtr. 4

pick sl.

TAB

12 0

Musical notation for the word "Yeah!". It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a half note F#4, a half note G#4, a half note A4, and a half note B4, all beamed together. The word "Yeah!" is written below the staff.

Rhy. Fig. 1

P.M. — — — — — 4

hold — — — — — 4

P.M. — — — — — 4

T  
A  
B

0 0 2 0 0 2 0 0 1 2 0 0 2 0 0 2

Fill 1  
Gtr. 2 (acoustic gtr.)

T  
A  
B

P.M. - - - - | *hold* - - - - |

Fill 2

(end Rhy. Fig. 1)

Verse 1:

E5 G5 A5 G5 E5

Rhy. Fig. 2 Gtr. 3

From the cradle to the grave, —

P.M. P.M. P.M.

w/Fill 1 (Gtr. 2)

Lord, — how — much long — er till I'm saved? —

P.M. — — — — — hold — — — — —

TAB

0 0 0 1 2 0 0 2 2 2 (2) 2 0 5 7

G5 A5 G5

E5

w/Fill 1 (Gtr. 2)

(end Rhy. Fig. 2)

P.M. — — — — — P.M. P.M. P.M. — — — — —

TAB

0 0 2 0 0 0 2 0 0 5 6 7 3

### Bridge:

A5 F/A A5

1. Eyes — once o — pen nev — er closed, — that's the gate —

2. See additional lyrics.

Rhy. Fig. 3

Gtr. 3

hold — — — — —

TAB

2 2 3 5 (5) (3) 3 5 5 4 2 0

Rhy. Fig. 3A

Gtr. 2 (acoustic)

hold — — — — —

TAB

0 2 3 5 (5) 3 5 5 4 2 5 6 8

Fsus2 A5 F/A

- way to \_\_\_ your soul. \_\_\_ There's no hon - or ev - er shown \_

hold - - - - -

TAB

0 0 0 0 (2) 2 2 3 5 3 3 5 5 4 2

TAB

(8) 8 0 2 3 5 (5) 3 5 5 4 2

C(9) G/B C(9) G D/F# 3 Chorus: E5

\_\_\_ in the \_\_\_ blue world. \_\_\_ 1. He can't hold \_\_\_ the se -  
2. See additional lyrics.

(end Rhy. Fig. 3) Rhy. Fig. 4

(end Rhy. Fig. 3A) Rhy. Fig. 4A

TAB

3 3 3 3 3 0 7 5

TAB

0 0 0 0 2 4 4

TAB

3 2 3 3 0 2 2

A5

A7(no 3rd)

C5

D5

cret an - y long - er. \_\_\_\_\_ You

T  
A  
B 7 5 5 7 0 2 3 5 2 5 7 4

T  
A  
B 0 2 2 0 2 (0) (2) (3) 0 2 2 4 5

E5

G5

A5

know he'll nev - er tell, \_\_\_\_\_ He'll nev - er tell. \_\_\_\_\_ I swear he'll nev - er tell. \_\_\_\_\_

T  
A  
B 0 2 3 2 0 2

T  
A  
B 0 4 2 2 2 0 2 0 2 0 2



(end Rhy. Fig. 4) w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only) w/Fill 1 (Gtr. 2)  
Gtr. 4

Gtr. 5 (end Rhy. Fig. 4A) A.H. (8va) rake A.H. 1 grad. bend A.H. 1 grad. release

w/trem. bar

A.H. (8va) 1/2 w/trem. bar

\*Left hand hammer with slide.

Fill 3  
Gtr. 4

\*Apply slight pressure and slide

## Verse 2:

w/Rhy. Fig. 2 (Gtr. 3)

E5 G5 A5 G5 E5 w/Fill 1 (Gtr. 2)

Sha - dows rag - in' on the wall.

Gtr. 4

A.H. (15ma) A.H. (15ma)

1 15 14 (14) 15 14 (14) 12 12 14

TAB

G5 A5 G5 E5 w/Fill 1 (Gtr. 2) D.S.  $\frac{3}{8}$  al Coda

Sounds of scream - ing down the hall.

A.H. (8va)

1-1/2 A.H.

(14) 11 (11) (11) 9 11 9 7 9 (9) 7 8 9 7 9 7 5

(12)

TAB



Coda

Guitar Solo:

Gtr. 4 F#5

w/trem. bar

3

2 3 3 2 (2) 3 0 5 7 4 5 4 5 4 2 0 2 5 2 4 (4) 2 4 2 4 4 6 6 7

TAB

Gtr. 3

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

4 2 4 2 2 2 2 2 2 2 2 2 4 2 4

TAB

A.H. (15ma) A5 F#5 A.H. (8va) A5

P.M. hold P.M. A.H.

TAB 6 (6) 11 11 9 10 9 10 12 12 14 14 14 15 14 16

P.M. P.M. P.M. P.M.

TAB 2 2 2 3 4 5 2 0 2 2 2 2 2 2 2 2 2 2 2 0

F#5 A5

P.M.

TAB 16 15 18 18 14 18 15 16 17 16 14 14 14 15 14 16 17 17 16 14 14 15 14 16 17 16 14 17 15 14 16 14 13

P.M. P.M. P.M.

TAB 4 2 4 2 2 2 3 4 3 2 0

w/Rhy. Figs. 3 (Gtr. 3) &amp; 3A (Gtr. 2)

F/A A5

TAB 12 13 12 12 16 14 14 9 7 8 10 12 10 10 10 12 (12) 8 9 10 8 10 12 10 12

**Chorus:**

w/Rhy. Figs. 4 (Gtr. 3) & 4A (Gtr. 2) (2 times)

Gtr. 3  
E5

w/Fill 1 (Gtr. 2)

P.M. - - - - - hold - - - - - P.M. - - - - -

0 0 2 0 2 0 0 1 2 0 0 2 0 2

1st time w/Fill 2 (Gtr. 2)  
2nd time w/Fill 4 (Gtr. 2)

w/Fill 1 (Gtr. 2)

P.M. - - - - - P.M. - - - - - P.M. - - - - - hold - - - - -

0 0 3 4 3 2 0 0 0 2 0 2 0 0 0 1 2 0 0

1. 2.

P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 2 0 0 0 0 5 4 3 2 6 5 4 4 3 2 1 1 5 4 3 2 6 5 4 3

Gtr. 2

Em G Am Em G Am

0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0

Fill 4

Gtr. 2

5 6 3 (3) 4

Em G Am

T  
A  
B

(0) 2 0 0 2 4 2 0 0 0 0 0 (0) 2 0 0 0 3

Em G Am Em G Am

T  
A  
B

0 0 0 0 0 0 (0) 2 0 0 2 4 2 0 0 0 0 0 3

Em G Am Em G Am

T  
A  
B

(0) 2 0 0 0 3 0 0 0 0 0 (0) 2 0 0 2 4 2 0 0 0 0 0 3

Em G Am Em

T  
A  
B

(0) 2 0 0 0 3 0 0 0 0 0 (0) 2 0 0 2 4 2 0

*Bridge 2:*

Bones to break and rules to bend.  
Will the beatings ever end?  
Time for sorrows, time for pain.  
In the blue world.

*Chorus 2:*

He can't hold the secret any longer.  
I know he'll never tell.  
The night becomes his hell.

# DREAM UNTIL TOMORROW

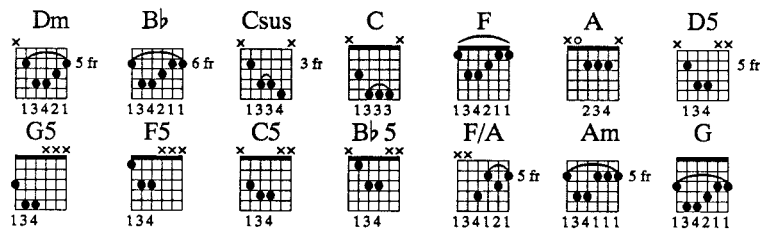
Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN

Tune Down 1/2 Step

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



Moderate rock ♩ = 112

Intro:

Em Gtr.1 (Acoustic Gtr.) C/E Am F C6 B $\flat$

hold ————— hold —————

T A B

0 2 0 0 1 (1) 0 2 2 0 1 1 0 1 3 3 3

Em C/E Am F C6 B $\flat$

Oh, — oh. —————

T A B

0 2 0 0 1 (1) 0 2 2 0 1 1 0 1 3 3 3

Verse:

Em C/E Em

1. So man - y miles a - way. — Thoughts of you

2. See additional lyrics.

T A B

0 2 0 0 1 (1) 0 2 0 0 0

D C Em C/E

fill my ev - 'ry day. I spend the emp - ty hours \_\_\_\_\_

TAB

0 3 2 0 3 5 2 4 0 2 0 0 1 0

Em G F(9) Am

hear - ing the last words you said. \_\_\_\_\_ A thou - sand

TAB

0 2 0 0 3 3 3 1 2 0 2 2 0 1

F/A Am F C B $\flat$

days be - tween us, \_\_\_\_\_ a thou - sand nights we spent a - part. \_\_\_\_\_

TAB

1 1 2 3 0 2 2 0 1 1 0 1 3 3 3

(To Rhythm Slashes)

Dm B $\flat$  Csus

Trust in my love; \_\_\_\_\_ you know, on - ly time \_\_\_\_\_ can sep -

TAB

(8va) (end solo) 1/2 (On D.S. only) (24) 22



**C w/Fill 1** **Dm** **Bb**

8va - a - rate us. I - ma - gine lost in my arms, -

(On D.S. only) 1/2

24 (24) 22 (22) 17 (17) 17 (17) 20 20

TAB

**F** **A** **To Coda** **Rhy. Fig. 1 (Gtr. 1 cont. simile)** **Gtr. 3** **D5**

(8va) deep in a love that will last for - ev - er. All I've ev - er want -

Rhy. Fig. 1A Gtr. 2

hold - - - - -

(20) 18 17 19 (19) 12 0 2 3

TAB

**G5** **F5** **C5** (end Rhy. Fig. 1)

- ed, ev - 'ry - thing I've wait - ed for. (end Rhy. Fig. 1A)

0 0 0 2 0 2 3

TAB

**Fill 1**

2 2 3 2 3 0

TAB

## 1. Rhy. Fig. 2

D5 G5 F5

Hold me in \_\_\_\_\_ your dreams, \_\_\_\_\_ dreams un - til \_\_\_\_\_ to - mor -

Rhy. Fig. 2A

TAB 0 2 3 0 0 0 1 3

(end Rhy. Fig. 2)

C5 Bb 5 F5 G5

- row comes.

(end Rhy. Fig. 2A)

TAB 3 2 0 2 3 1 3 3 3 1 0 0 0 3

## 2. w/Rhy. Figs. 1 &amp; 1A

D5 G5 F5

Build my world \_\_\_\_\_ a - round \_\_\_\_\_ you. Let my love \_\_\_\_\_ sur - round -

w/Rhy. Figs. 2 &amp; 2A

C5 D5 G5

\_\_\_\_\_ you dar - ling. \_\_\_\_\_ Hold me in \_\_\_\_\_ your dreams, \_\_\_\_\_

F5 C5 Bb

dreams un - til \_\_\_\_\_ to - mor - row comes.

Solo:

F5

G5

Am

F/A

First system of guitar music. Treble clef, key of D major. Chords: F5, G5, Am, F/A. Tablature shows fret numbers 5, 5, 8, 8, 7, 8, 7, 5, 8, 8, 7, 8, 12, 10, 6, 10, 5, 5, 6. Includes triplets and slurs.

Am (continue simile)  
A.H.

G

F

Am

F/A

Second system of guitar music. Treble clef, key of D major. Chords: Am, G, F, Am, F/A. Tablature shows fret numbers 5, 8, 5, 7, 9, 7, 5, 7, 5, 4, 5, 5, 7, 5, 7, 7. Includes triplets and slurs.

Third system of guitar music. Treble clef, key of D major. Chords: Am, G, F. Tablature shows fret numbers 8, 7, 8, 7, 8, 10, 12, 12, (12), (12), 10, 7, 8, 7, 8, 10, 10, 9, 9. Includes triplets and slurs.

Am

F/A

Am

8va

Fourth system of guitar music. Treble clef, key of D major. Chords: Am, F/A, Am. Tablature shows fret numbers 12, 13, 12, 17, 19, 20, (20), 17, 18, 17, 18, 15, 17, 9, 10, 9, 17, 16, 19. Includes triplets and slurs.

G

F

Am

F/A

(8va)

Fifth system of guitar music. Treble clef, key of D major. Chords: G, F, Am, F/A. Tablature shows fret numbers 15, 17, 15, 17, 13, 15, 13, 15, 13, 15, 12, 15, 12, 13, 12, 13, 12, (12), 17, 12, 12, 17, 12, 13, 17, 22, 24, 22, 17, 13, 12, 17, 14, 17, 17, 14. Includes triplets and slurs.

Am

F  
8va

C

D.S.  $\frac{8}{8}$  al Coda

$\oplus$   
Coda w/Rhy. Figs. 1 & 1A (4 times)

D5 G5 F5

All I've ev - er want - ed, ev - 'ry - thing — I've wait -

w/Rhy. Figs. 2 & 2A

C5 D5 G5

- ed for. — Hold me in — your dreams, —

F5 C5 B♭5 F5

dreams un - til — to - mor - row comes.

⑥ 3 fr 2 fr  
G F#

**Electric Sitar**  
Em

hold —

TAB

0 2 (0) (2) (0) (2) 0 0 2 4 5 7

**A Tempo**  
Rhy. Fig. 3  
A

rit.

1 1/2

TAB

5 (5) 4 (4) 1 0 2 0 2 (2) 3 2 2 0



C B $\flat$  5 C5 B $\flat$  5 A5

1/2 1/2 1/2

TAB

Csus C

1-1/2

TAB

B $\flat$  5 A5



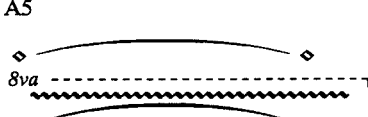
1/2 1 trem. bar

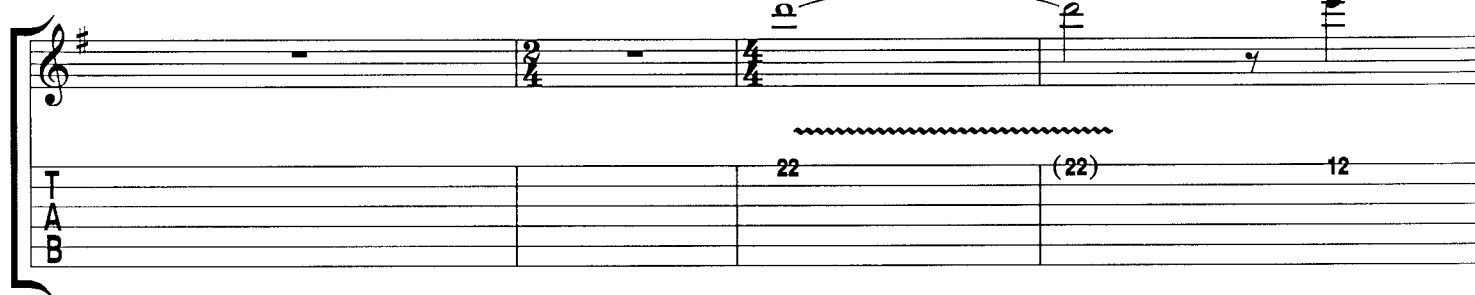
TAB





Csus C B $\flat$  5 A5

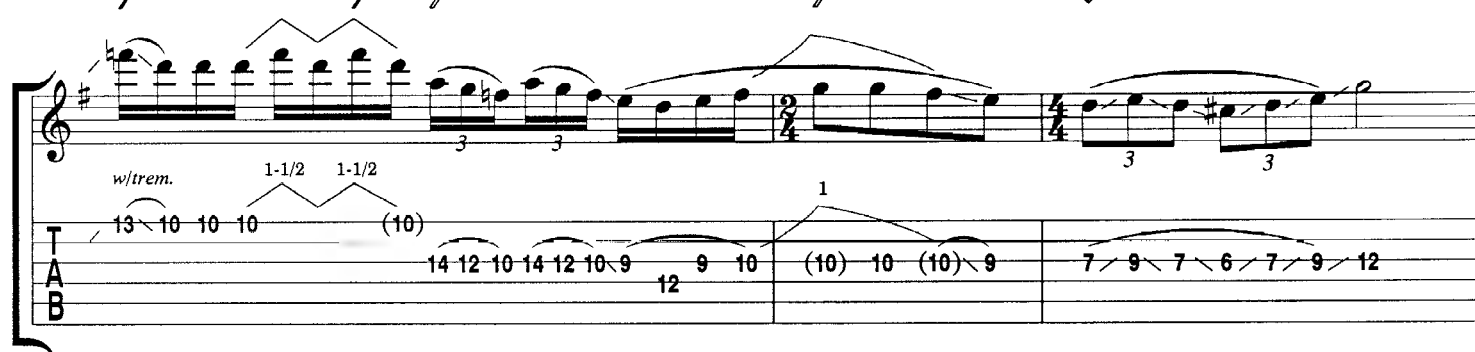
1/2 1/2



TAB

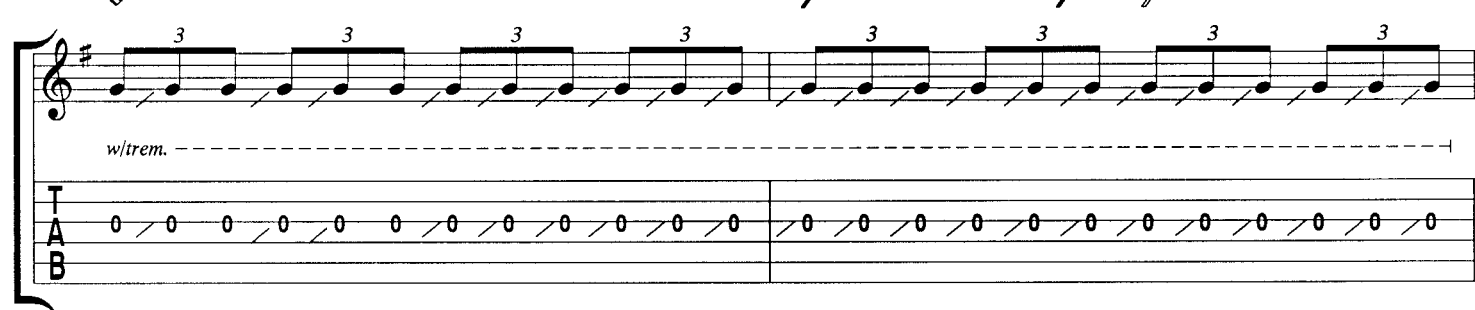
Csus  Bb 5  A5 



Csus  C  Bb 5  A5 



Csus  C  Fade



**Verse 2:**

I'm fighting time and distance.  
 Illusion hides the fear inside.  
 How can I bring you closer,  
 I want you by my side.  
 I lie awake and wonder,  
 I'm all alone for one more night.  
 Trust in my love,  
 You know only time can separate us.  
 Your image burns in my mind,  
 Deep in a love that lasts forever.  
 (To Chorus:)



# JUNGLE OF LOVE

Tune Down 1/2 Step

⑥ = E $\flat$  ③ = G $\flat$ ⑤ = A $\flat$  ② = B $\flat$ ④ = D $\flat$  ① = E $\flat$ 

Words and Music by  
 GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
 ROBERT MASON and KEITH OLSEN

Moderate rock ♩ = 93

D

N.C.

7 8 7 8 7 8 7 8 8

7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5

3 0 0 1 3 0 1 2 3 (3)

5 7 5 3 5 7 5 5 4

5 7 5 4 5 7 5 5 4

A5

1/2 1/2

1. Hey!

2 2 2 2 2 2 2 2 2

0 0 3 4 0 3 4 0 3 2 0 0 3 4 0 2 3 1 0

Verse :

A5

Come on o - ver girl, —

shak-in ain't no crime. —

2. See additional lyrics.

2 2 2 2 2 2 2 2 2

0 0 3 4 0 3 4 0 3 2 0 0 3 4 0 3 4 0 3

\* P.M.

\* Pinch harmonic

Show me what you got \_\_\_ and more, \_ you work \_\_\_ it all \_\_\_ so fine. \_

T 2 2 7 3 0  
A 2 2 7 3 0  
B 0 0 3 4 0 3 4 0 3 2 0 5 1 3 3

D5 F5 G

Legs for days with wick-ed ways. \_ Sen - sa - tions on \_\_\_ my mind. \_

T 2 2 2 2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3  
A 2 2 2 2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3  
B 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3

A5 P.H.

Drinks are cheap and so are you; \_\_\_ you know I got \_\_\_ the time. \_

T 2 2 7 3 0 7 7 3 0  
A 2 2 7 3 0 7 7 3 0  
B 0 0 3 4 0 3 4 0 3 2 0 5 1 3 3

D5 F5 G

Oh, no. \_\_\_ Ooh, \_\_\_ sweet frus - tra - tion. \_

T 2 2 2 2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3  
A 2 2 2 2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3  
B 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3

Gm F 8va C5 Bb 5

hold \_ \_ \_ \_ hold \_ \_ \_ \_

T 2 2 2 2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3  
A 2 2 2 2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3  
B 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3

8 10 12 12 12 10 8 12 10 10 10 10 10 8 8 8 8 5

82

Gm F C5 8va Gm F 8va

Oh, no. A-noth- er pay-check came and went. Oh, no. I can't re -

hold hold hold

T  
A  
B

8-10 12 12 12 10 8 10 10 (10 10) 8 7 8-10 12 12 10 12 10 8

C5  
(8va)

B♭ 5

D7 D7sus D7 D7sus

- sist temp - ta - tion. \_\_\_\_

No!

Tie me  
(end Rhy. Fig. 1)

TAB

10	10-12	8		10	10	10	10	10	10	10	10	12
10	10-12	8		10	10	10	10	10	10	10	10	12
8	8-10	6		10	10	10	10	10	10	10	10	12
			5									

*Chorus:*

up in the jun - gle of love. \_\_\_\_

Rhy. Fig. 2

Let me

T  
A  
B

2 2 5 2 5 x 2 x 0 2 5 5 2 2 5 5 2 2 7 7  
2 4 4 2 4 x 2 x 0 4 4 2 2 4 4 2 2 7 7  
0 0 0 0 0 0 3 0 0 0 0 0 0 0 5 5

A5

D5

sing be - tween the things that you've been swing - in'. Tie me

T  
A  
B

2 5 2 5 5 2 2 0 7 7 7 8 7 5 7 5  
2 4 2 4 4 2 2 0 7 7 7 8 7 5 7 5  
0 0 3 5

A5

up in the jun - gle of love. Ooh,

hold 1 1

8 7 (7) (7)

TAB

2 2 5 2 5 5 2 0 2 5 2 2 5 8 7 (7) (7)

0 0 4 2 4 4 2 0 3 0 0 4 0 0 4

To Coda ⊕

1. D5

strut - tin' lit - tle queen - ie, you can look, but don't you touch. Tie me

(end Rhy. Fig. 1)

1/2 w/bar

TAB

2 5 5 2 2 5 5 2 2 0 (7) 7 5 7 0 2 1 0

0 0 4 4 2 2 4 4 2 2 0 3 7 5 7 0 2 1 0

A5

up.

P.H.

TAB

2 2 2 0 0 3 4 0 3 4 0 3 2 0 2 0 0 3 4 0 3 5 3 0 0 3

0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3 5 3 0 0 3

1

TAB

2 2 2 0 0 3 4 0 3 4 0 3 2 0 2 0 0 3 4 0 5 6 5

0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 5 6 5

2. D5 E5 F5 G5 A5 8va

look, but you can't touch. Tie me up. Tie me up. Oh, yeah! — 8va

1-1/2 15

TAB

*Guitar Solo:*  
w/Rhy. Fig. 1

(8va) w/Rhy. Fig. 1

Gm F C5 Bb 5

(15) 15 18 15 15 18 (18) 15 15 (15) 15 (15) (15) 15

8

## Coda

*Verse 2:*

Come on over girl, you know I'm on the make.  
The way that I've been watching you  
My heart's sure to break.  
Like a shot without a chaser  
You bring me to my knees.  
Put my money where your mouth is  
'Cause I know you aim to please.  
Oh no. Lord have mercy.  
Oh no. Another drink before I'm dry.  
Oh no. I want to see what's on the menu.

(To Chorus:)

# I WANT IT

Words and Music by  
GEORGE LYNCH, MICK BROWN,  
ANTHONY ESPOSITO and ROBERT MASON

### Tune Down 1/2 Step

⑥ = E $\flat$     ③ = G $\flat$

⑤ = Ab    ② = Bb

$$\textcircled{4} = D_p \quad \textcircled{1} = E_p$$

Csus2



G5



C(9)



G/B



E7(#9)



7 ft

**Moderate rock ♩ = 90**

*Intro:*

Ctn 1 (Am7)

**Rhy. Fig. 1**

(Drums) (x) Rhy. Fig. 1  
 f  
 T A B  
 3 0 0 7 0 5 0 7 5 6 7 5 6 3 0 3 0 0 7 0 5 0 7 5 6 7 5 6 7

## Double-time

Csus2

G5

(E/G#)

(Am7)

Oooh, hey!

(end Rhy. Fig. 1)

Rhy. Fig. 2

semi-harm.

T  
A  
B

3 0 0 7 0 5 0 7 5 6 7 5 6 3 0 3 3 0 3 2 3 0 0 7 0 5 0 7

3 3 3 4

Oooh, hey!

**(end Rhy. Fig. 1)**

**Rhy. Fig. 2**

semi-harm.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes a 'P.M.' (Pedal Marking) symbol in the second measure of the melody. The piece concludes with a double bar line and the text '(end Rhy. Fig. 2)'.

(end Rhy. Fig. 2)

P.M. — — —

Csus2

**Rhy. Fig. 3**

G5

D

Rhy. Fig. 3

semi-harm.

*hold - - -*

semi-harm

*hold* — —

Csus2                      G5                      (E/G#)                      A5

(end Rhy. Fig. 3) Rhy. Fig. 4                      w/Fill 1 (Gtr. 2)                      (cont. in slashes)

Verse:                      (end Rhy. Fig. 4) D/A

1. From the day our eyes — first met, it's a time —  
2. See additional lyrics

Gtr. 3 (clean)  
(This part is doubled by Gtr. 4, 8va)

Dm9/A

— I can't for get. — You're a ball of fire — burn —

Fill 1

Gtr. 2 (8va)                      harm.                      trem. bar                      harm.

\* While pulling off with fret hand, gently touch string with base of pick hand and slide down.



Asus A A7

in'. \_\_\_\_\_ Ev - 'ry

hold ----- hold -----

TAB

3	2	2	2	2	2	0	5	2
---	---	---	---	---	---	---	---	---

D/A

wom - an needs a man, so ba - by, here I am.

(hold) hold -----

TAB

2	2	5	0	4	2	3	2	4
---	---	---	---	---	---	---	---	---

Dm9/A A7sus Gtr.1

Make your wheels of love keep turn - in'.

hold ----- hold ----- hold -----

TAB

3	1	0	3	3	0	2	2	2
---	---	---	---	---	---	---	---	---

pick sl.

## Pre-Chorus:

Csus2 G5 D

No! Tell me I'm not dream - in'.

w/Fill 2 (Gtr. 2, 1st time) &  
w/Rhy. Fill 1 (Gtr. 2, 2nd time only)

Tease me just — e - nough — to keep — me scream - ing through — the night. —

**Chorus:**  
w/Rhy. Fig. 2 (Gtr. 1)  
(Am7)

— You got - ta lot - ta love, — and I want it.

substitute Rhy. Fill 2  
(Gtr. 1, 2nd time only) w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)

Let me take — you, let me make — you mine. —

w/Rhy. Fill 1

w/Rhy. Fig. 2 (Gtr. 1)  
(Am7)

To Coda ⊕

You got - ta lot - ta love, — and I want it.

Fill 2

Gtr. 2

Rhy. Fill 1

Gtr. 1

C

Rhy. Fill 2

Gtr. 1 Am

G/A

## 1. w/Rhy. Fig. 4 (Gtr. 1)

Csus2

## w/Fill 3 (Gtr. 2)

A5

I can't do \_\_\_ with - out \_\_\_ you one \_\_\_ more night. \_\_\_

## 2. w/Rhy. Fig. 3 (Gtr. 1)

Csus2

Nev - er saw \_\_\_ a wom - an look \_\_\_ so right. \_\_\_

## w/Rhy. Fig. 4 (Gtr. 1, 1st 2 bars only)

Csus2

Ooh, I can't do \_\_\_ with - out \_\_\_ you one \_\_\_ more night. \_\_\_

## Bridge:

C#m7

## Gtrs. 3 &amp; 4

hold

5 4 4 4 6 7 4 5 4 4 (4) 5 4 4 4 6

## Gtrs. 1 &amp; 2

⑥ 12 fr.  
E

Ooh, \_\_\_ yeah.

## Fill 3

Gtr. 2

harm.  
(8va)

harm.

trem. bar

5 10 10 (10) (10)

2 fr. F# 4 fr. G# 1 fr. F 2 fr. F# open E C#m7

I've been watch - ing you.

hold -

TAB

Yes, I have.

(hold) -

TAB

Gtrs. 1 & 2

6 open E 2 fr. F# 4 fr. G# 1 fr. F 2 fr. F# 4 fr. G#

Ooh, yeah!

(hold) -

TAB

(Am7)

A.H. —

(8va)

Gtr. 2

A.H. —

P.M. — — —

Tablature for Gtr. 2 (Am7):

Staff 1: 5 5 5 7 (7) 5 7 9 9 5 7 (7) 4 5 7 5 5 5 4

Staff 2: 5 5 5 7 (7) 5 7 9 9 5 7 (7) 4 5 7 5 5 5 4

Gtr. 1

A.H. pitch: E

Tablature for Gtr. 1 (A.H. pitch: E):

Staff 1: 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 3 0 3 0 0 7 0 5 0 7

Staff 2: 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 3 0 3 0 0 7 0 5 0 7

Tablature for Gtr. 2 (P.M.):

Staff 1: 7 4 7 (7) 7 7 5 7 2 7 5 8 5 8 5 7 8 7 5 7 5 8 5

Staff 2: 7 4 7 (7) 7 7 5 7 2 7 5 8 5 8 5 7 8 7 5 7 5 8 5

Tablature for Gtr. 1 (P.M. semi-harm.):

Staff 1: (7) 5 4 7 5 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 0 0 0

Staff 2: (7) 5 4 7 5 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 0 0 0

Csus2

G5

(E/G#)

(Am7)

Tablature for Gtr. 2 (Csus2, G5, (E/G#), (Am7)):

Staff 1: 8 5 8 5 8 7 (7) 5 7 7 7 5 7 5 7 6 5 3 5 7 5 5 13 13 13 15

Staff 2: 8 5 8 5 8 7 (7) 5 7 7 7 5 7 5 7 6 5 3 5 7 5 5 13 13 13 15

Tablature for Gtr. 1 (Csus2, G5, (E/G#), (Am7)):

Staff 1: 3 0 0 7 0 5 0 7 3 0 0 7 0 5 0 7

Staff 2: 3 0 0 7 0 5 0 7 3 0 0 7 0 5 0 7

musical notation system 1 (first system):

Staff 1 (Treble Clef): Tremolo bar, to slack →, 1/2, 8va -----

Staff 2 (TAB): (15), (0) (0), 19, (19) 17 19 20 19, 17 17 17 17, 19, 17, (17), 20

musical notation system 2 (second system):

Staff 1 (Treble Clef): P.M. -----, A.H. (8va) -----, A.H. -----

Staff 2 (TAB): (7) 5, 0 0 0 0 0 0, 3 0 0 7 0 5 0 7, (7) 5 0 0, 5

A.H. pitches: C, D

musical notation system 3 (third system):

Staff 1 (Treble Clef): D(4), 3, 3, 3, 1, 1/2

Staff 2 (TAB): 17 20 17 20, 17 20 17 20, 17 22 (22), (22) (22), (22) (22), 17 15, 14 15 17, 14 17 15 16, 17 17 19, 16 17

musical notation system 4 (fourth system):

Staff 1 (Treble Clef): P.M. -----

Staff 2 (TAB): 3 0 0 7 0 5 0 7, (7) 5 0 0 0 0 0 0, 2/4, 3 0 3 0 4

musical notation system 5 (fifth system):

Staff 1 (Treble Clef): G5, Csus2, (Am7), trem. bar, 1-1/2, 1/2, trem. bar, 1

Staff 2 (TAB): 19 17 16, 17 19 17 19 17, 19, (19), 7, (7) (7) 5 7 7 7 5

musical notation system 6 (sixth system):

Staff 1 (Treble Clef): P.M. -----

Staff 2 (TAB): 3 3 3, 3 3 3, 3 3 3, 3 0 0 7 0 5 0 7, (7) 5 0 0 0 0 0 0

A.H. (8va)  
 P.M. A.H. P.M. A.H. (8va)  
 A.H. pitch: F A.H. pitch: G  
 A.H. (8va)  
 A.H. semi-harm.  
 A.H. pitch: C  
 Csus2  
 G/B Em7 8va  
 1 1

(5) 7 5 7 5 7 5 7 8 7 (7) 5 4 0 0 0 5  
 3 0 0 7 0 5 0 7 (7) 5 6 7 3 0 0 7 0 5 0 7  
 (5) 4 7 5 2 5 9 12 14 12 13 15 13 12 14 13 15 13 15 17 18 15 17 13 15 13  
 (7) 5 0 0 0 0 0 0 3 0 3  
 15 13 12 13 12 16 12 13 12 15 18 0 20 20 (20) 17 20 17 20 17 20 19  
 3 0 8 8 8  
 3 7 7 7

(8va) ----- Am Am7

1 22 (20) (22) 22

grad. release

T 17 22 (20) (22) 22

A 17 19

B 17 19

Gtr. 3 Rhy. Fig. 5

hold -----

T 8 8 8 10 9 10 9 8 9 9 8 9 10

A 7 7 7 10 9 10 10 9 10 9 10 10

B 7 7 7 10 9 10 10 9 10 9 10 10

Dsus/A (8va) ----- D/A (Am)

1 22 22 (22) 20 20 19 20 22 20 (20)

T 22 22 (22) 20 20 19 20 22 20 (20)

A 22 22 (22) 20 20 19 20 22 20 (20)

B 22 22 (22) 20 20 19 20 22 20 (20)

T 8 7 8 7 7 7 7 7 7 (7)

A (10) 7 7 7 7 7 7 7 7 7 (7)

B (10) 7 7 7 7 7 7 7 7 7 (7)

D/A Dm/A Am

1 8 (8) 5 8 5 8 7 5 7 5 5 8 5 7 5 6 5 3 3

T 8 (8) 5 8 5 8 7 5 7 5 5 8 5 7 5 6 5 3 3

A 8 (8) 5 8 5 8 7 5 7 5 5 8 5 7 5 6 5 3 3

B 8 (8) 5 8 5 8 7 5 7 5 5 8 5 7 5 6 5 3 3

(end Rhy. Fig. 5)

T 7 5 7 7 5 5 7

A 7 5 7 7 5 5 7

B 7 5 7 7 5 5 7



Am7

Dsus/A

A.H.  
(8va) D/A

w/Rhy. Fig. 5 (Gtr. 3)

Am7 Dsus/A A.H. (8va) D/A

w/Rhy. Fig. 5 (Gtr. 3)

trem. bar

A.H. pitch: F#

(Am)

D/A

Dm/A

Am

(Am) D/A Dm/A Am

Half time

w/Rhy. Fig. 1 (Gtr. 1)

(Am)

D.S. al Coda

Half time w/Rhy. Fig. 1 (Gtr. 1) (Am)

Ooh. Oh, oh, oh! Yeah! You got-ta lot-ta

fdbk (8va)

Coda

w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)

Csus2

G5

D

w/Rhy. Fill 1

Coda w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only) Csus2 G5 D w/Rhy. Fill 1

Nev - er saw a wom - an look so right. You got - ta lot - ta

w/Rhy. Fig. 2 (Gtr. 1)

(Am)

w/Rhy. Fig. 3 (Gtr. 1)

Csus2

w/Rhy. Fig. 2 (Gtr. 1) (Am) w/Rhy. Fig. 3 (Gtr. 1) Csus2

love, and I want it. Let me take you,

G5

D

w/Rhy. Fig. 2 (Gtr. 1)

(Am)

G5 D w/Rhy. Fig. 2 (Gtr. 1) (Am)

let me make you mine. You got-ta lot-ta love, and I

## w/Rhy. Fig. 3 (Gtr. 2)

Csus2

G5

D

want it. I can't do \_\_\_ with - out \_\_\_ you one \_\_\_ more night. \_\_\_

N.C.

You got - ta lot - ta \_\_\_

Gtr. 2 (This part is doubled by Gtr. 1, 8va)

7 5 7 5 5 7 5 6 7 5 6 7 5 7 5 3

love! \_\_\_

6 5 3 5 5 3 5 3 3 5 (5) (5) 12

G5

(E/G#)

N.C.

Gtrs. 1 & 2 A.H. 8va (2) A.H. pitch: C#

3 3 2 3 0 0 2 0 2 (2)

3 4 3 0 0 0 0 0

## Verse 2:

I'm spending every endless night  
 Let it burn with all my might.  
 Honey, nothing gets me higher.  
 Baby, if you'll just give in,  
 We can both begin  
 To build a never-ending fire.

# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret  
String 5, 12th Fret  
String 4, 13th Fret  
A "C" Chord  
C Chord Arpeggiated

## BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.\*

**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.

**WHOLE STEP:** Play the note and bend string one whole step.

**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.

**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

**TWO STEPS:** Play the note and bend string two whole steps.

**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

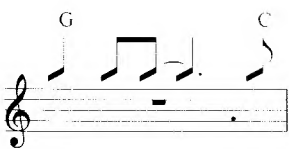
release begins (indicated at the point where line becomes solid).

**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

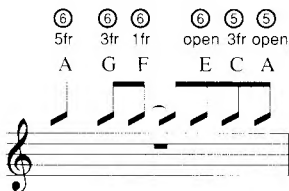
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



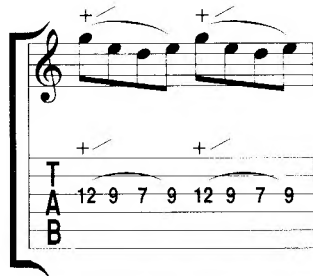
**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



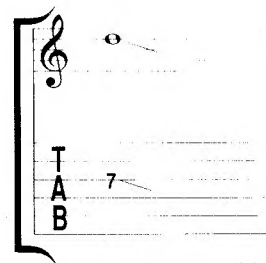
**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



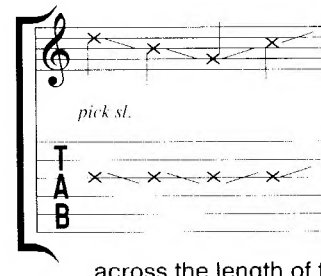
**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**SHORT GLISSANDO:**  
Play note for its full value and slide in specified direction at

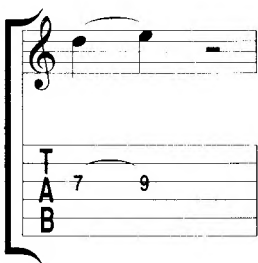
the last possible moment.



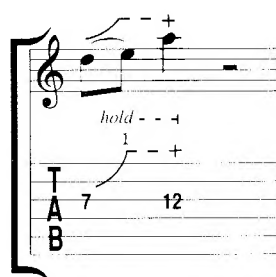
**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).

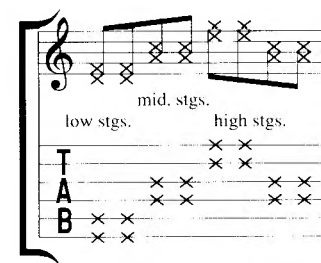
## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

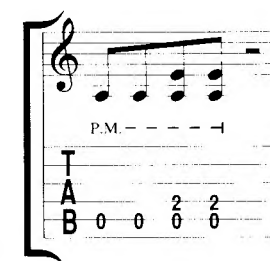
across all six strings while pick hand strikes specified area (low, mid, high strings).



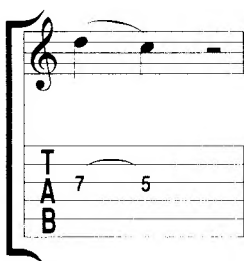
**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



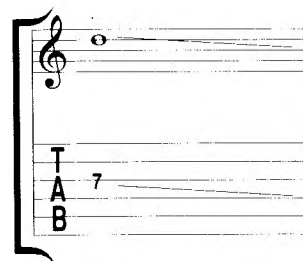
**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

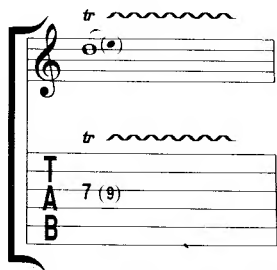


**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

value of the note.



**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.



and the grace note.

### TRILL:

Hammer on and pull off consecutively and as fast as possible between the original note



### ACCENT:

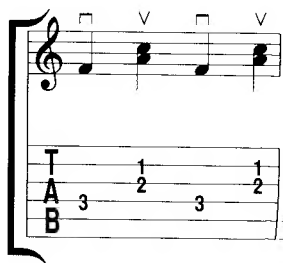
Notes or chords are to be played with added emphasis.



### STACCATO (Detached Notes):

Notes or chords are to be played roughly

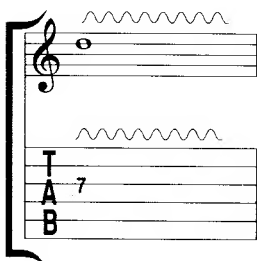
half their actual value and with separation.



### DOWN STROKES AND UPSTROKES:

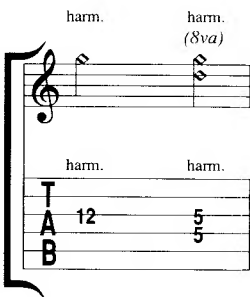
Notes or chords are to be played with either a downstroke

( v ) or upstroke ( ^ ) of the pick.



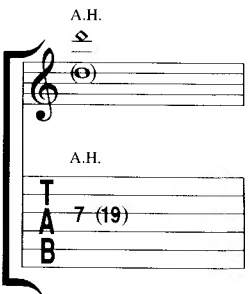
**VIBRATO:** The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## HARMONICS



### NATURAL HARMONIC:

A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



### ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.

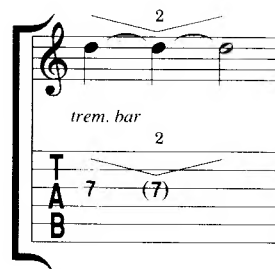


### ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

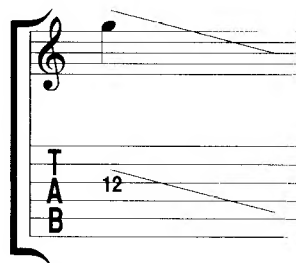
## TREMOLO BAR



### SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



### UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.

**COLD IS THE HEART  
DREAM UNTIL TOMORROW  
HEAVEN IS WAITING  
I WANT IT  
JUNGLE OF LOVE  
NO GOOD  
THE SECRET  
TANGLED IN THE WEB  
TIE YOUR MOTHER DOWN  
WHEN DARKNESS CALLS**



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